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I. On Juan Chi's "Lyrics," Part I.

Kojiro YOSHIKAWA, Kyoto University.

Juan Chi 阮籍 (210-263), the famous philosopher of the Wei dynasty and one of the Seven Sages of the Bamboo Grove, left 82 five-word poems, entitled "Lyrics." These poems seem to mark a distinct stage in the history of the five-word poem, which originated in the songs of the common folk in the Han dynasty but had been taken over by the Wei literati half a century before Juan's time. Juan's "Lyrics" are no longer confined to the expression of personal feelings, as had been true of the anonymous five-word poems of the Han and even of the work of earlier Wei poets. They deal, rather, with the broad problems of humanity as contemplated by a philosopher. In other words, his poems treat subjects which formerly had been handled only in *fu*, i.e., rhymed prose. As a result, he often complains of his absolute solitude, which cannot be understood by others. Though his lament originates, as had been true of earlier poets, in an awareness of the ease with which one's happiness can be frustrated, for him such frustration is no longer a matter of chance in the life of an individual but is considered the fate of all mankind. In his hatred of time as the cause

of frustration he follows the Han poets, but with him the feeling goes deeper. According to Juan, time not only steals the joys of youth but is a constant omen of frustration to come.

## II. On Wen T'ing-yün, a T'ang Poet.

Tetsumi MURAKAMI, Kyoto University.

Wen T'ing-Yün 溫庭筠 (ca. 812-870) has been held in less esteem than his rival Li Shang-yin 李商隱. To the author of this article, however, he seems to be the poet who epitomizes the spirit of the final period of the T'ang dynasty. His preference was for the fluent seven-word line, especially as employed in longer ballads, and it was a genre which enabled him to display his great rhetorical powers. Decadent beauty was his favorite subject. His was an aesthetic nature, keen and able, as evidenced by several instances of unorthodox behavior in the examination hall which brought him unhappiness and despair. It was the combination of aestheticism and despair which led him, alone of all T'ang poets, to the writing of *tz'u*. According to recent research, *tz'u* patterns did not derive from *chüeh-chü* and first appear in the later T'ang, as scholars previously supposed. Actually, they existed from the earliest period of T'ang, but men of letters hesitated to use them. With the exception of Wen T'ing-yün, no one overcame this hesitation, and he is remembered as the most brilliant exponent of this form throughout the entire history of *tz'u*. He was at one and the same time a poet of decadence and a literary pioneer.

## III. Yang Wei-chen as Precursor to the Archaism of Ming Literature.

Naoaki MAENO, Tokyo Kyoiku University.

The archaism of Ming literature which reached a climax about the middle of the dynasty in the writings of Li Meng-yang 李夢陽, Ho Ching-ming 何景明, et al. has an unconscious precursor in Yang Wei-chen 楊維禎 (1296-1370), the earliest Ming poet. Yang is generally considered a romantic in his writings as well as in his manner

of living. As a literary critic he emphasized the value of free thinking and the individuality of a poet. He insisted, however, that each poet choose a style adequate to his own needs from among the models of the past. In doing so he was less restrictive than the later Li-Ho school, which rejected all post-Han prose and post-T'ang poetry. For Yang, it was the style, rather than the spirit, of archaic poets which was to be imitated. His contemporary, Wei Su 危素(1295-1372), exhibits a similar attitude. Both felt the need of returning to archaic models antedating what they considered the degenerate writing of Sung and Yüan times.

#### IV. How Wang Shih-chen Emancipated Himself from His Archaism.

Tadashi MATSUSHITA, Wakayama University.

Wang Shih-chen 王世貞 (1526-1590) is considered the outstanding figure in the second climax of archaism during the Ming dynasty, with Li P'an-lung 李攀龍 as his mate. Wang did not, however, continue to advocate the archaic style throughout his life. If we are not content merely to read *I-yüan-chih-yen* 藝苑卮言, a work of literary criticism written when he was still young, but examine his complete works carefully, we discover passages of quite a different nature, some of which even attack the position of his intimate colleague Li. Furthermore, a few poems composed in his later years show the influence of Po Chü-i and Su Shih, writers who were especially scorned by contemporary exponents of archaism. A strong tendency toward Buddhism is also apparent in his later work. The author argues this change occurred when Wang was in his fifties.

#### V. "Jewel Scrolls," or Popular Buddhist Apologues, Inserted in the Novel *Chin-p'ing-mei*.

Mizuho SAWADA, Atomi College.

Scenes in which Buddhist nuns are found proselytizing ladies

in their boudoir occur frequently in *Chin-p'ing-mei*, the great Ming novel. The texts inserted to be read on such occasions are the so-called *pao-chüan* 寶卷 or "Jewel Scrolls," i.e. colloquial vulgarizations of Buddhist sutras or legends. Some of these still exist apart from the novel. In Chapter 51 an extant scroll entitled *Chin-kang-k'o-i* 金剛科儀, which the author of this article believes was composed by a Sung monk, is employed. Here, as elsewhere, one nun reads the prose portions while a second intones the verses. Though the novelist makes no mention of its title, the scroll inserted in Chapter 39 is *Wu-tsu-huang-mei-pao-chüan* 五祖黃梅寶卷, dealing with the life of the T'ang monk Hung-jen 弘忍. *Huang-shih-nü-chüan* 黃氏女卷, "The Scroll of Lady Huang," found in Chapter 74, is quoted almost word for word from the extant text. By contrast, a scroll in Chapter 73 depicting the life of the Sung monk Wu-chieh 五戒 seems to have been the creation of the novelist. In a final instance *Hung-lo-pao-chüan* 紅羅寶卷 is mentioned only by title in Chapter 82. The anonymous author of *Chin-p'ing-mei* seems to have been careful to choose only scrolls which were appropriate to the Sung period, in which his story is set. But the circumstances of their reading are typical of his own time, Ming, when popular Buddhism was in vogue.

## VI. Remarks on "The Sun Shines over the Sangkan River," a Novel by Ting Ling.

Miss Kumiko SHIMADA, Kyoto University.

Land reform, the most important undertaking of the People's Republic, is the subject of Ting Ling's novel, *The Sun Shines over the Sangkan River*. Her realistic portrayal of the farmer deserves high praise, but the author must herself be conscious of a lessening of realism in the latter half of the book. This may be partly due to the fact that Mrs. Ting has for some time been accustomed to depicting city life. On the other hand, her talent may have been impaired precisely because she felt compelled to represent land reform as an immediate success.

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